MENTAL CHILDREN

ISSUE ONE 1980

Price: 20p

The SLITS

The RAINCOATS

ESSENTIAL LOGIC

Yes, Mental Children has finally got its shit together. This new monthly (or something like that) is at last available.

What's it about — well, we try and interview all the worthwhile bands. Bands which are innovatory, original & individual - of which there are only a few. And the interviews — not egoistic Sounds/NME etc. type crap. A few facts then the interviews as they were. Great start! First interview (Logic) the fucking tape machine broke — but its OK cos I can remember it.

I'm not gonna write long pages of my views cos thats boring. I've got plenty of views though, I'll express them on ideas you bring up in letters. Yeah — letters. Thats what M.C. is all about. Mental Children is the opiate of the people. If you're feeling pissed off about something but can't be bothered to do anything creative like commit suicide, then write in — come on! Anything from wax crayons & plastic fruit to your fave band at the moment. Your views on controversial stuff such as abortion, gay lib, the family system, war, mods, racialism, etc.

Right — everyone loves polls, specially me, so tell all your mates about Mental Children, & we'll be able to have one by ISSUE THREE.

This Issue's been slumped together & who knows what direction M.C. will go in — maybe it'll eventually become a 'zine just full of letters, or full of interviews. I hope to do a few gig reviews sometime — of bands with a bit of a hype — so bare facts can be presented & people can know what the bands are really like.

I'm not having gossip columns cos I don't know any gossip. Well, I do actually, but it'd be naughty to tell.

I'm not gonna get paranoid about this fanzine now, so fuck off!!!

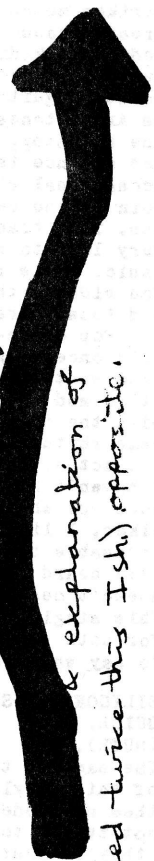
By the way — has anyone ever washed their hair in a raw egg. I was gonna try, but haven't yet. So it'd be great to know of any results — or with milk, lemon juice & milk, or cold tea.

And does anyone know where I can buy some plastic fruit — cos I need some to decorate my room.

Address for letters & explanation of John Cage (mentioned twice this Issue) opposite.

ADDRESS FOR LETTERS:

Mental Children
c/o Rough Trade
202 Kensington Park Road
Notting Hill Gate



SINGLES

EXCLUSIVE!!!!!!!!!!!!!!!!!!!!
DOUBLE A-SIDE: THE SLITS/THE POP GROUP: IN THE BEGINNING THERE WAS RHYTHM/WHERE THERE'S A WILL THERE'S A WAY
First, the Slits- just 2 listens on a tape so it's first impressions. But straight away you know it's the Slits- it is completely different from anything on "Cut" though, it would be out of place on there. A full 11 minutes of sheer dance music (à la Pil or Flying Lizards "Money" only totally different - cos - it's the Slits!) Strikes me as funky and really great because of that. Not chart fodder funk disco but it's own funky rhythm: solid drums, scratchy guitar, throbbing bass as Ari intones about rhythm at the bus stop, in the underground and silence is a rhythm too. Occassional piano and hand-clap join in the celebration of rhythm. This track didn't take very long to right, it's fairly basic. It is really exciting as you ride on the jungle rhythm and tension-releasing beat.
The Pop Group- I only heard this once on a tape, so it's from what I vaguely remember. It seemed to go really well with the Slit song, have that same rhythm but not be like the actual Slit style at all. I haven't heard the Pop Group much but what I have heard I liked. I like this, it's more accesable than anything else I've heard of theirs (which doesn't mean it's better)- This single is worth buying for both sides. I'll have more to say when it comes out.

SILICON TEENS: JUDY IN DISGUISE.
(MUTE).
The name of this, and the cover of this single, seems to sum them up- modern electronics but not trying to be new Gary Numen -they're just all synths and fun. A new sound- which is always a refreshing thing. I prefer the B-side- "Chip 'n' Roll" I could dance away the night to this. Lemonade pie.

THE MONOCHROME SET: HE'S FRANK/ SILICON CARNE/FALLOUT.
(DISQUO BLEU)
Sorry but no, I just don't like this. I mean maybe it's OK but I'd never buy it. It's not particularly creative in any way. It's no energy either. I don't like it. It's just too dull and mainstream.

LAST WORDS: TODAYS KIDZ.
(REMAND).
Good strong punk with a catchy toon and a good strong chorus. Energetic- good party music or for singing on a bus with beer in hand. Nothing great.

CABARET VOLTAIRE: SILENT COMMAND.
(ROUGH TRADE).
This is really good. My first proper exposure to Cabaret Voltaire and I'm really impressed. So different. Interesting experimental diversion in the field of music. Investigates different sounds and has a tune you can dance to- what more d'you want? The B-side - an extract from "Chance versus Casualty" - is more wierd, just a beat-hummings, organ notes and buzzings over it. Mysterious bringing together of various noises. It reminds me of John Cage. and my music teacher wants to borrow this record to broaden people's minds.

THE MO-DETTES: WHITE MICE.
(MODE).
When I first heard of this band a couple of months back, everyone was calling them a tip for the '80s I thought "don't deal the shit". I thought they were giving them the all-girl band hype-up like smme have done with the Raincoats or Slits (admittedly both good bands- see these pages). But this is great. Opens with a couple of walloping soldier-type drum rolls then into a great new beat and the excitement never lets up all the way through. Always spot-on wallop from June Mo-dette as Ramona sings over light guitar & prominent bass. The B-side, "Masochistic Opposite" proves that "White Mice" isn't just a flash in the park. It's equally good with a solid beat and I like the chorus a lot. The Mo-dettes music is thoroughly danceable, producing an original sound. Catch them soon, if you haven't already. The cover's good as well. Black cartoon man etched onto bright pink. The back of it, in pink & blue-green frames, tells the story of a respectable male groupie!

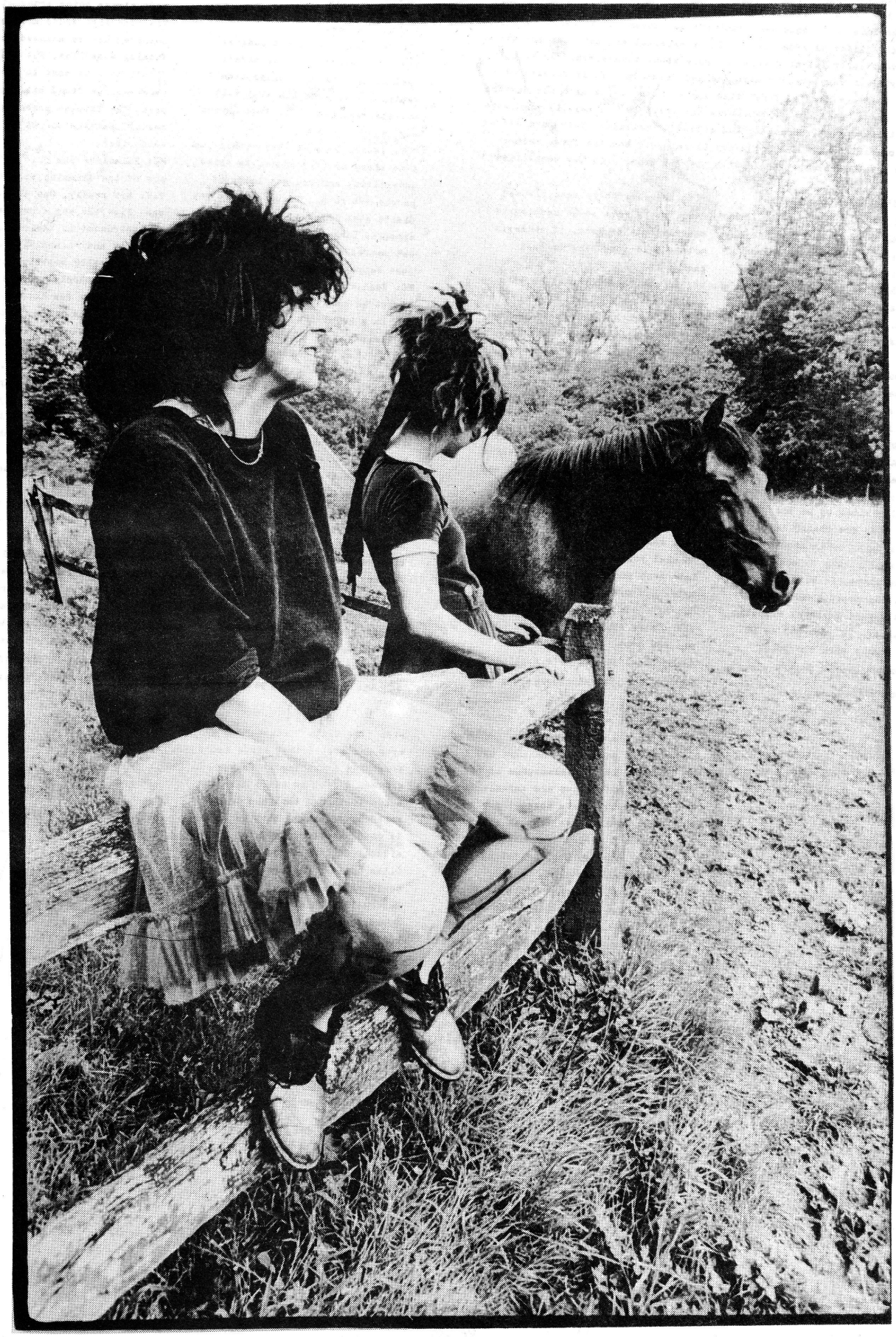
Sorry Tiny but you still can't come in.

Rilly! Goodness! Vickram!

The Ramones at the Rainbow was quite good because the seats were broken, and when Joey held up the GabbaGabba Hey sign, and also when the bald bloke ran at the guy who had gone onstage to touch Joey himself. A good exiting enough time but not worth four quid and the hassles of getting to the Rainbow. A tinny sound, dumb people, little stage movement what more d'you want. No, but it was good fun really. These things are at times.

A WORD ON JOHN CAGE

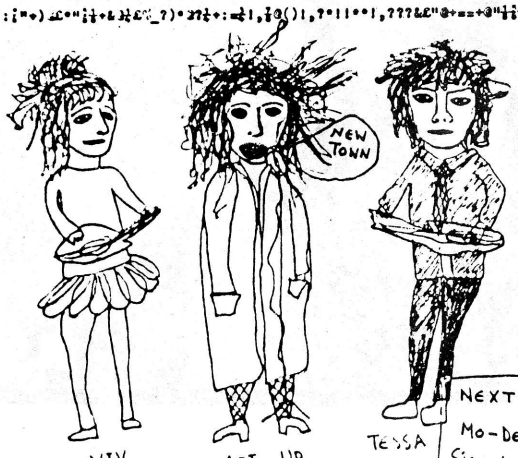
John Cage is a funny man. He thinks the whole music scene (classical) is going towards pure sound. There is no such thing as silence & at his concerts - he stops & lets "pieces of music" be composed of the audience sneezing, shuffling, etc. He also experimented with different sounds - tying bits of wood, metal, orange peel, etc. to piano keys, seeing what diverse noises they make. Its a pretty good idea really. Also he made an album of some Italian woman moaning, screeching, giggling, etc. - exploring the human voice - unless that was one of his followers.



TESSA ARI A HORSE VIV TALKS ⇒

Slits have always been an exciting,innovatory band,full of energy and commitment to their music. "Cut" was an excellent album- probably the best of '79. The cover of both the album and the single ("Typical Girls") summed up the music - down to earth,primitive beat with totally new rhythmic excursions built onto it- primitive but advanced. The album was surprisingly different from earlier Slits material and the band are still growing- constantly learning more and more about themselves. For example about playing in New York,Viv says she and Tessa felt fully relaxed and confident on stage for the first time,and also the Slits have now developed a more casual attitude to the music biz which,as Viv says,is much more fun than taking it all seriously and getting frustrated. They have now set up their own label with the Pop Group (Y records) and the first release should be a double-A side single with the Pop Group in a few weeks time.

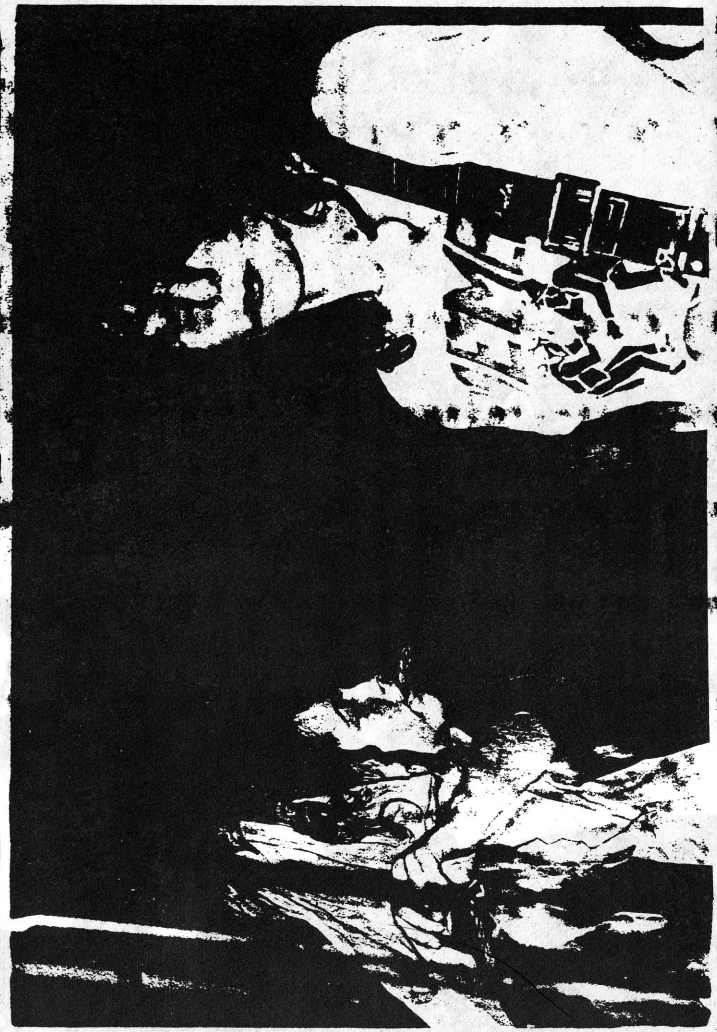
MC: How d'you find America?
VIV: Well,we only went to New York and I realise thats not America- no way. All the Americans there told us its like a different part of the whole of America- its not even considered American,its really European. Its just like any other city- had suburbs,looked like Brixton. It had the same atmosphere of the suburbs and the town,it was just like London,it was nothing special at all.
MC: Are you going to Europe?
VIV: Supposedly,yeah. We wanna play Italy and Portugal and places cos apparently theres really a lot of atmosphere there- all the people are really vibed up on the streets, all the kids are really involved in whats going on in the country. So I'd really like to see whats going on there. In March maybe.
MC: What happened about Island?
VIV: It wasn't anything dramatic or anything. It just got so it didn't really work too well.
MC: Cos you seemed really pleased when you signed.
VIV: We were. We've been pleased about every move we've made,quite naively, but its good. If we begin not to like something we just change it.
MC: Do you reckon you'll be on a small label all the time now?
VIV: Our own label,yeah definately. We haven't sussed out whats gonna happen in Europe and stuff but we'll go through Rough Trade at the moment.
MC: You won't be able to reach so many people really,though.
VIV: No,I realise that,but either you can make a group thing a career which means you can slog at it and make enough money to have a good place,or you can make it your life which means you enjoy it and you work when you wanna work and you do what you wanna do. You don't have much money but you keep your mates and everything.
MC: Have you got a drummer yet?
VIV: We're still using Bruce from the Pop Group but we're really happy about it and he's still into it so- its just another casual thing. That girl Pennie we used to have on keyboards and stuff,she stayed in America. And we've started using Gareth as well from the Pop Group on drums.
MC: What happened about Budgie?
VIV: Just didn't fit. He didn't feel happy really. I dunno,didn't really get to know him that well.
MC: Its really hard to find anyone anyway.
VIV: It is. I think they either just come along or they don't. We tried advertising and you get loads of people but it has to be someone you didn't even think of who suddenly appears. Like in life- you don't go out searching for a best mate,things just happen along.
MC: Yeah,cos it takes a long time to get to know people...and working in a group must be a bit of a strain.
VIV: I: is. Its worse than brothers and sisters in a way cos brothers & sisters are forced upon you,they're there from birth, but a group you have to learn to tolerate each other. Its really good for your head though. Gets rid of all that shitty ego stuff.
MC: Have you got an album or anything coming up?
VIV: In a few weeks we're doing about three tracks with Denis. This time we're not going to go into the fucking studio and record an album for five weeks, Because we realise if we did that,each song wouldn't get the same ammount of attention. So we'll probably record it in lumps of three or four tracks.
MC: Did you ever get pissed off when you were just a live band without a record contract and think "oh I'm giving up" because things were always going wrong at gigs.
VIV: The live sound always bothered us- we sounded such a fucking mess live. But that didn't make us want to give up- other things did a bit. But not practical things- personal things really,learning to get to know each other.
MC: Palmolive was just kicked out cos of the drumming,wasn't she?
VIV: Not really. One of the things was- like,the way a person plays an instrument is their whole personality and Palmolive started getting really heavily into Indian philosophy and stuff,which is great- you can incorporate anything into the group. But you can't dogmatically expect the whole group to turn into Indian gurus cos you're into it. It was just a parting of the ways. It just had to happen. Everyone's taken it seriously but its not serious. I don't think she thinks its serious.
MC: Have the Slits got any influences?
VIV: Millions! Anything we've ever heard. Um,reggae's quite a strong one. But its not just reggae- its all the music we heard on the radio as we grew up, its stuff I've been introduced to lately,everything. Its all exciting at the moment. And being on tour with Don Cherry was really good,hearing all his influences, cos he's lived out in African jungles and listened to the simplest sounds and he says,and I think its brilliant,one of his main influences are animals and birds cos thats where the original music comes from in a way. In a way I feel when humans dance and sing,they're just imitating animals a lot of the time.
MC: You know the "Slits Pictures" film,is that acting or not.
VIV: No,its not.
MC: Do you want to do any films at all.
VIV: Yeah,I think we're gonna do one to go with "In the Beginning". Theres only one thing wrong with "The Slits Pictures" in my eyes and that's that there isn't something anchoring it to the ground. I feel we could have cut a lot to things that had influenced us or things that we hoped to change- other people in other situations,it was too much all Slits holiday pictures. Like,we could easily have cut from the supermarket in the song "Spend, Spend,Spend",about money and being adicted to buying,to plenty of other situations- like housewives,what it was written about really rather than trying to act it out ourselves.

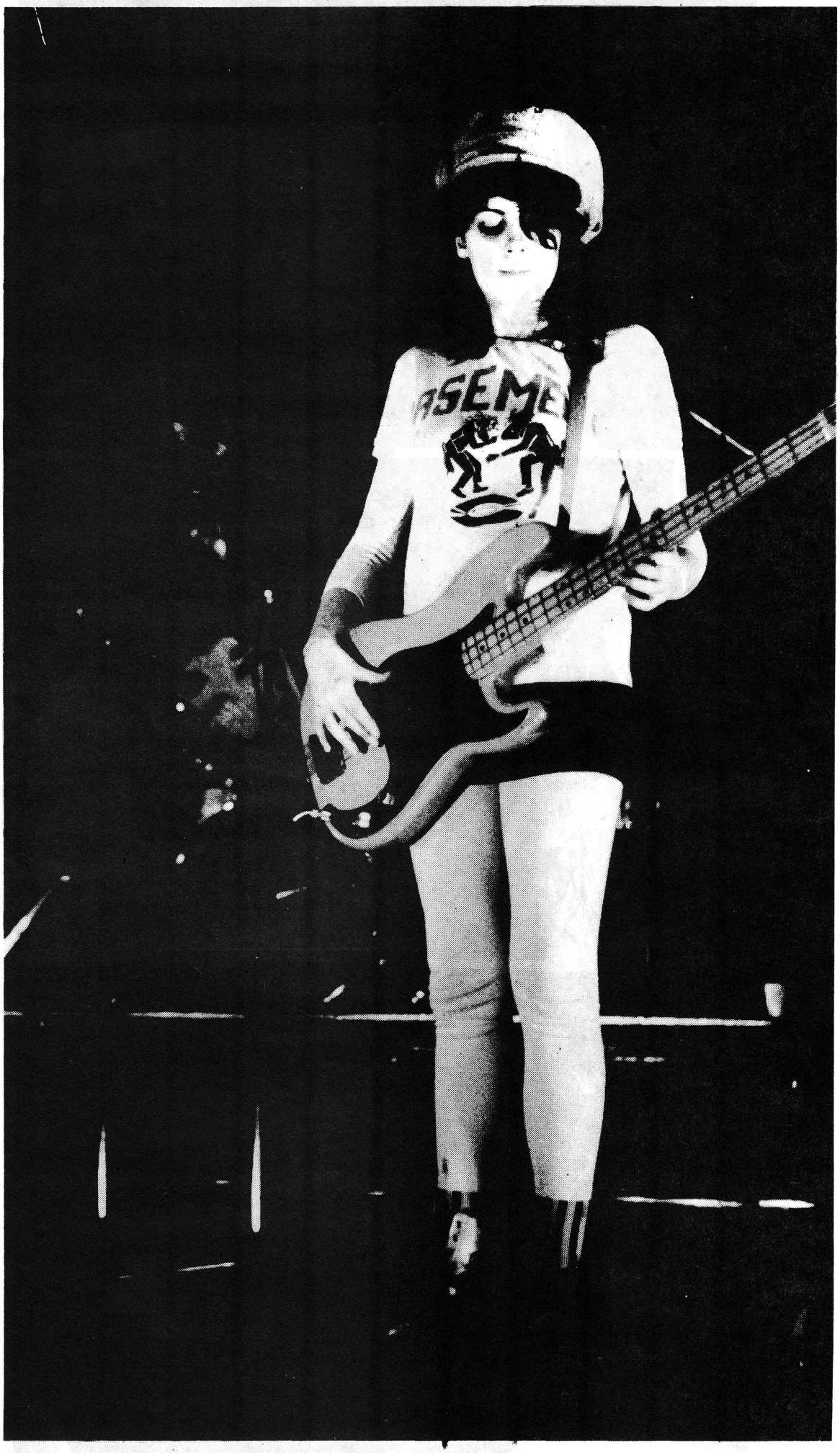


NEXT MONTH:
Mo-Dettes
Siouxsie + Banshees
Poly-Styrene
(perhaps).

SLITS PICS

THE SLITS





ESSENTIAL LOGIC

Essential Logic produce a great new blend of rock music. A completely new format which threatens the cosy,precious rock image with its icons. It's refreshing,invigorating. The music is so deep on their album- Waddle ya play? Beat Rhythm News- one of the finest albums of '79. Each song is totally different- no song owes anything to the next. From the haunting Order Form,reflective (becoming urgent) Albert,the quick Wake Up,to World Friction with its reggaematic instrumental,employing dub near the end. Lora really uses her voice She sounds great warbling over the instrmental on World Friction. Her lyrics- most good lyrics make you think but these are really subversive- they sometimes mean one thing to me and sometimes another. Essential Logic are still a young band and their music is progressing and improving further still as they get the right people for the band. Their music is deep and you have to concentrate if you want to get the fullest from it. You'll give them a fair listen unless you're a shithead (which,unluckily for the Logic and the other one percent is 99 percent of the population).

2 wrong things I say in this interview: when I say Order Form does not fit- that's blatant shit! It does- starts with a haunting melody then quick intro into the main tune which is more haunting,disturbing as Lora intones about what I (sometimes) take as paranoia. Also, when I say everyone I know hates Essential Logic,it's lies. 3 people actually- one of them only knows one song (Aerosol Burns) I think & the other two have actually never heard their music! (Their friends must have told them to hate the Logic!)

Coffee upstairs at Rough Trade- Lora (sax,voice),Phil (guitar) and Mental Children representative. Right...

MC: What kind of reaction do you get at live gigs?
Lora: It varies. We've never had a negative reaction- they've never been hostile. At the first gigs,in the beginning everyone was expecting punky,X-ray Spex type stuff.
MC: Did you enjoy it when you were in X-ray Spex or what?
Lora: Yeah,Ihad a great time It was great fun...Before I was kicked out.
MC: You were kicked out?
Lora: Well the official reason was I had to finish my schooling. It was in two papers.
MC: What was the real reason?
Lora: I got more of a write-up than Poly once in a review.
MC: Did you like the kind of music the Spex played?
Lora: Yeah,they had some good songs. I was disappointed with the album. Ifelt they,she could have done better.
MC: Yeah, it was patchy. They had all the singles on it- lack of new material. Did you write the sax lines for their songs?
Lora: Yes. Poly would come in with a set of lyrics and a vague idea of a melody and we'd all shape it.
MC: Were there any other bands you liked,kinda liked the way they did things when you were in the Spex?

Lora: The Slits. Cos they were the only all-girl band. Um...the Adverts were worth catching in the early days,they put a lot of energy into what they did.
MC: Did you like any particular bands at that time? (to Phil)
Phil: I like the Clash. I've always liked the way they did things.
MC: Did you write any songs whilst you were in the Spex?
Lora: Yeah.
MC: Did you ever suggest them for the band?
Lora: I showed a couple to Poly and nothing more was said. Either she didn't like them,or for some other reason. One of them was called "Petrol Pump Blues". We still do it- it's called "Horrible Party" now.

Lora: After the Spex I cut a single with Rough Trade.
MC: OH yeah,"Aerosol Burns".
Lora: Did you ever hear that?
MC: Yeah,I've got it.
Lora: I hated it! I was just getting up there and making fun of it all- singing about plastic. It sounds like a little girl trying to make a record- which is exactwhat it was. It was awful. The only thing I was pleased with was the instrumental on the B-side.
MC: Who's pic is it on the cover?
Lora: That's me. It seemed to tie in with the whole punk thing.
MC; Are you satisfied with the production and everything on the album?

Lora: Well,the whole album had to be remixed because of the bass You know its got that thudding bass all through it. It's like a lead guitar. He never considered the other instruments,he just wanted to hear his.It had to be entirely remixed. He's gone now anyway. You'll always notice things on the album but it's OK, we're pleased with it. Do you like the production?
MC: Yeah,'specially on "Order Form".
Lora: A lot of people like that. Have you got the album then?
MC: Yeah.
Lora: Oh! That's 2p for me and (to Phil) 2p for you!
MC: Everyone I know really hates you.
Phil: Everyone we know really hates us.
Lora: What don't they like about us?
MC: Well the bloke I was thinking of said he doesn't like it because you sing a bit then play sax a bit.
Lora: I play sax all the time on the album.
MC: I think he was meaning "Aerosol Burns".
Lora: Oh,I hated that.
MC: Have you had any offers from big record companies?
Lora: Yeah,we've had various offers Virgin offered us a long-term contract when we were with them (for the EP- "Bods Message") but we just wanted a one-off deal. EMI were asking us at about the same time.
MC: You were on Virgin? What was it like?
Lora: It was boring. They just didn't care either way. They couldn't give a shit. They just sit there waiting for the money to come in.
Phil: All big record companies are the same. You're never gonna get them to care. The establishment's just too big. They're money-making firms.
Lora: Like- with Rough Trade,all the people here have been involved in music all their lives. They really care,so willing to help. You're either just a big band on a big label,and you're probably in it for the money,or you're a small band on a small label. If Rough Trade started getting big bands,they'd start to get too big and become isolated.
Phil: No,I don't think so. They've got a big band now. They're not gonna change,I think,not even if they have big bands.
Lora: Oh yes,but I mean,if they started getting loads of bands who were just in it for the money, they'd start becoming a large establishment and become isolated.
We want to sign to a big company- it would be so boring but its the only way you're gonna get publicity and everything- because they've got the money.
MC: Sometimes you're music seems a bit detatched- in separate parts. Like "Order Form".
Lora: Yeah,it's all a case of what you're used to really. But "Order Form" I think fits in OK.
Phil: Yeah,I think the one which is a bit suspect in terms of fitting together is "World Friction". Not the first and second halves,but the first bit within itself. I mean it is so jumpy.
Lora: Yeah,but I mean again it can be jumpy and it can be conscious. I mean,if people hear that they're goir · to think "oh that doesn't fit together..."
Phil: Yeah,s . s enough but what I mean is I can understand a lot of people thinking "well that's a mess" because they just can't...
Lora: It won't be a mess if it's tight. I don't think it's a mess on the album.
Phil: No it's not a mess. But what I'm saying is that to a lot of people that comes over as a mess because there's no format. It's just one riff change, one riff change,one riff change..
Lora: I think what it boils down to is if you want to get anything out of it you really have to listen to the song- have to make an effort,'specially live- cos live we've got to fight against such problems. So you have to listen and if you don't you'll probably hate us. But those who do make an effort might get something out of it,might even like us.
Phil: Thing is it can be quite rocky can't it?
Lora: Yeah. I don't think we're obscure. You know- like the papers;some of them say we're jazz and obscure. I don't think

MC: Did he get kicked out or just leave?

Lora: He got kicked out cos his hair was too long.

MC; Would you say your music's influenced by reggae at all...well I suppose I was thinking of "World Friction".

Lora: Yeah,well it just so happens that that particular song uses the reggae beat. Like the Slits;they take certain rhythms but they come up with their own sound. They don't try to sound like black women or anything.

MC: Your lyrics- they seem very subversive.

Lora: Yeah,a lot of it's up to the person who reads them. I like to think that everyone who reads them will get a different idea. So it's really personal for everyone. They're not meant to have a standard meaning. They mean something to me obviously when I write them and I've got set ideas but they'll vary slightly with anyone who reads them.

MC: Yeah,I think they're really good- sometimes they mean one thing and sometimes they mean another.

Lora: Yeah,it depends what mood you're in. But it's the same with the music as well- I mean there's so many different layers there. You can take it lots of different ways on different times. I hate songs which are just...you hear them and they never offer anything new. Like when you get fed up with an album after 2 or 3 listens sometimes. Like,one band I like, Pere Ubu,everytime I listen to them like that first album they made, it's just really different. If I'm feeling depressed or if I'm feeling good,it's just different everytime.

(discussion of Clash album)

Phil: I have listened to the whole album and I think it's really good. I think I like a lot of it cos of the image it portrays. It's like a rack & roll band,as opposed to some punk band trying to get out of the depths and make it on the second album and I like the way it's got loads of...even it's just Blues tracks, and saxes and horns and certain things like that on it. I think it can be a really emotional album,it can really create moods because it's got so much in it of a certain type of thing.

Lora: I think all good music, whether it's like the Clash doing that or something in the charts or George Harrisson or whatever, you'll find it's not necessarily just three chords or...you can't sort of put it in a barrier like that...it appeals to so many people. I've got something against mass music like the disco stuff that gets in the charts,but there's just mass music which is so good,it just appeals to so many people.

MC: The Pretenders are a bit like that.

Lora: Yeah,like "Kid" I really liked.

Phil: You liked "Kid" as well? I think it was terrible!

MC: Well,first time I heard it I thought it sounded like something

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MIKELLISTIC VICES - slaughter & the dogs,apathy,reviews,boredom

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STORY SO FAR 1 - barracudas,swell maps,essential logic etc.

THINGS IN GENERAL - passions,echo & the bunnymen,jam,mo-dettes

IMPOSSIBLE DREAM - poems,collage etc.

ON 1 - scritti politti,lillettes,prg vec.
ON 2 - stiff little fingers,PiL,daleks, uk decay etc.

HARSH REALITY 9 - clash,swell maps interview,unwanted

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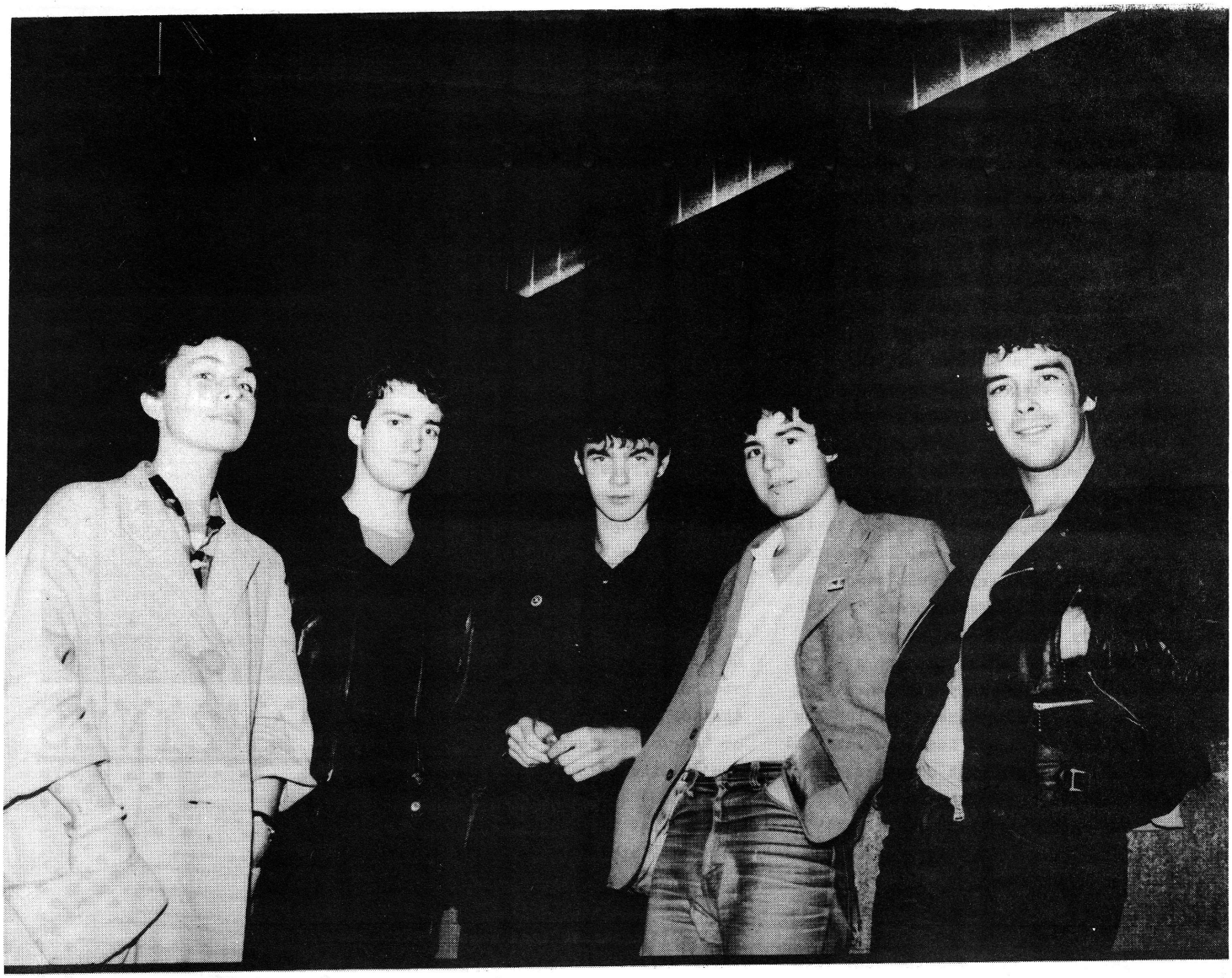

we are at all- it's rock music.
Phil: Do you think it's rock music?
MC: Yeah.
Lora: There's nothing really jazzy about it.
MC: No,I didn't think it was jazz at all.
Lora: They just say that cos there's two saxes and they think- "ooh! technical jazz" or something But it's really simple riffs,it's no jazz.
MC: Have you any influences or not?
Phil: We probably have individually but not as a band.
Lora: Not as a band no. The thing about us,we're all so different. We don't row a lot. We get on,but we're very different people. Like when I auditioned everyone for a band,I did it in Melody Maker,and if you do it in Melody Maker you're gonna get all sorts of people. You're not gonna just get young punks or new wave,you're gonna get hippies,you're gonna get all sorts of people and I thought that was good cos I didn't want anyone who was really narrow minded:"oh,I'm not gonna join a band unless it's mod.I'm not gonna join unless..." I just wanted people who were individual and not restricted to those things. So that's why everyone's really different.
MC: Who writes the music? The band as a whole?
Lora: It varies. At the begining well,for about four songs,I did most of the parts myself except the odd bass line,sometimes write the guitar. Now what happens is I may write the melody,lyrics,sax lines and then we sort of arrange it ourselves.
MC: Is there anyone else writing any songs in the band.
Lora: Yeah,Phil is at the moment. But it just works really well,well it has done.
Phil: Well it's developing,isn't it?
Lora: It's developing yeah. But I don't know whether you want to do your songs in Essential Logic. I'd like to do your songs too. Cos they're always gonna have that Essential Logic flavour. Like if I do the arrangement on sax and Dave does his and...it's always gonna have that flavour- it's gonna be the same.
Phil: We can try it.
Lora: I think it would be good. Take the tempo off me for a bit.
MC: Can you see Essential Logic breaking up?
(laughter)
Lora: Well I mean we've had four guitarists. But we're getting the right people bit by bit. It's fitting together gradually. Sometimes it' s a case of him or me. Like with Rich Tea. He just didn't get on with the bassist so eventually he left.
MC: What- the bassist who's now left? Is Rich Tea back then?
Lora: Yeah.He's recording with us now.
MC: He's been with you since the beginning,hasn't he?
Lora: Yeah. He was in X-ray Spex.

I'd heard before.
Lora: So did I.
MC: A bit sort of old and...
Phil: Well it is. IT's an old riff. I mean there was an old song,it's just new lyrics. But the thing is,it's produced so blatently old buy...it'll sound rather good on the first hearing and...
Lora: Well that's what I don't like about them now cos they are so blatant and they don't attempt to...
Phil: Yeah:it's not subtle at all.
Lora: It's good chart music though,it's good popular music.
MC: It's much better than a lot of the chart stuff you get.
Phil: I don't think it's half as good as Blondie.
Lora: Oh Blondie yeah. I think Blondie are amazing,I really do.
I think that Blondie are wasting their position in a way. I mean they're so powerful,they could actually say something in the lyrics instead of just singing about "my man" and "Union City".

MC: How long do you reckon you'll carry on doing this?
Lora: I dunno,probably about two years,while I've still got the energy.
Phil: Probably about five or six years.
MC: Do you have other jobs as well?
Phil: Yeah,we've all got daytime jobs. When we start doing this full-time we'll be able to get on with it more.
MC: Do you enjoy live work?
Lora: Yeah,cos that's what it's all about really. You can always tell the people who come to a lot of our gigs cos they're the ones who are dancing about.
Doing tours can be tiring because you begin not to notice anything, like the audience or the place. You begin to think:oh why am I playing here. Bands like the Stranglers have built up a large audience because they were playing everyday for about two years almost.
Phil: Yeah,but playing live can make you much more united.It takes years to actually get a band together to begin to know the other people,to literally communicate through the music. When you play together live you really begin to go.
Lora: That's why you start at the beginning- to play together.
MC: Do you reckon if it wasn't for punk you wouldn't be in a band?
Lora: No,because I wanted to learn to play sax,I was interested in it. I knew Iwas going to be in a band.
Phil: Same with me- when I came up to London I knew I was going to be in a band.
Lora: Punk was just there. Well,I mean punk to me isn't just cropped hair and bondage trousers anyway. I think I'm punk- but most people would see me,see my clothes (long dress,long coat),and think of me as not being punk.
MC: It's an attitude really.
Lora: Yes it's an attitude.
MC: Well,it means so many things to different people:high energy music,

or safety pins, or...
Lora: Yeah. I think punk basically is just energy, doing something. Instead of just sitting there thinking what's wrong. It's thinking what can I do to change it's just doing something.

Well, that was about it. While Lora went off to get some photos, I asked Phil what music he listens to- which included Bowie from the past and the Raincoats album from the present. Essential Logic are recording some more material right now. I can't wait to hear the results. I suggest you get hold of "Beat Rhythm News" now- use your imagination and dance.

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Well - the Christmas season is over but the cheer is still with us so here's an extract of a Xmas card to keep you all happy till next year.

This years cover boy is Shamus - he is young & tender, juicy - the baby fat fairly dripping & oozing from his pores as he is done to a turn on the spit.

Complexion: Rosy, peach-bloomed, honey-dimpled.

Hobbies: Well...

His ambition is to become a girl & pickle it in a jar like his hero, Wayne County.

P.S. - If you're ever at a loose end - the boy-to-girl transvestite child is a tasty bi & also very cheap. I have his number. He does fantastic things with his violin stick - thrown in as an extra. Try him this Xmas

RECIPE TIME -

Real lemonade - juice of one lemon, add water & sugar till the right taste is reached. Alternatively, lime or brown sugar can be used.

There. I'm sure you all wanted to know that but its refreshing & everything so I don't care.

THANKS To - all the bands concerned & to Scott, Shirley, Sue Donne & the rest of Rough Trade. And to Dick & Christine

Also to - Sammy Spunk, Coffee Crayon, Daygloo Tangerine, Gary Grimehead, Pustellina Punkette, Distillate Yeasticle

THE RAINCOATS

The Raincoats are out on their own,proving that girls can produce vital new music,owing nothing to anyone else but themselves. They are an all women group but,as they say,this is not necessarily a permanent thing,it is just suitable for this particular moment as a means of expressing themselves. I have only heard the album once but that is enough to know that this band is special and deserves attention. Now that they have sorted out their drumming problems- Ingrid has been with them for 2 months now- and are gigging again,you should be able to catch them.

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open air. He mused about as he walked, toying with ideas— perhaps he should get married -- supreme security + his own brood to treat with kindness or anger till they, too, grew up & married — his own warm, escapist bedroom, where he's safe. But no, to face the World he must — break his bonds hulk-style. Perhaps he should be a temporary rebel & buy a Parka, become part of a youth culture, part of a mini-society. No, it would be pointless & pathetic. So he bought some spray paint & sprayed a wall. Then on the way home, he was accosted by a policeman. "Your shoes aren't black." "So." "Don't be cheeky" Slap! Off the train & there's the gang.

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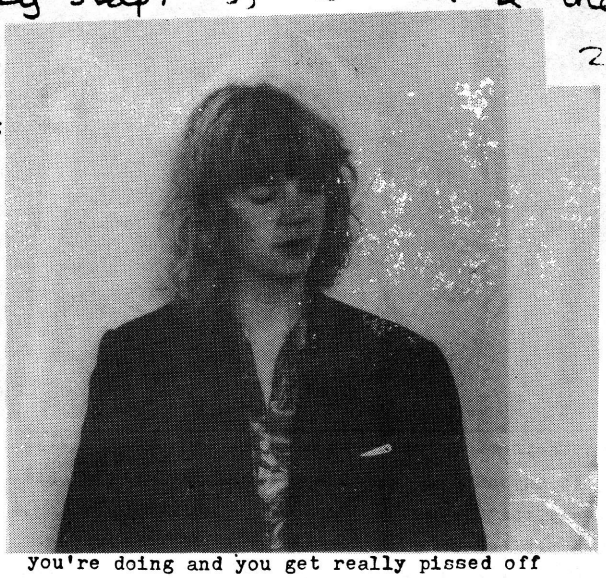


MC: Have you had any offers from big record companies at all?

RAINCOATS: Not one.

GINA: I still find it quite strange, the fact that we haven't been approached at all. It must shine through that we're just totally disinterested.

VICKY: I think our attitude is pretty obvious and they haven't even bothered to try.

INGRID: I'd like to have some money but there's no point in selling your soul.

GINA: We're hoping to try and work out things with Rough Trade so we can possibly get a wage of some description.

VICKY: There's nothing basically they can offer us that we don't get here.

ANA: There's no pressure from Rough Trade for us to gig or do records at a certain time. Usually its quite predictable the way you do things- you do a single then an LP, then a tour. Its not like that.

VICKY: Like playing abroad. We've been invited and the obvious thing to do would be to play millions of countries one after the other and then you come home and you're exhausted.

GINA: We want to keep things fairly small. If we go away it will be for 6 or 7 days. We're not into "Life on the road".

VICKY: I think about ten days is the maximum we could manage at a time.

GINA: You start forgetting what you're doing and you get really pissed off and people want to talk to you and you've said it about ten times.

VICKY: You can't be at your best.

MC: Do you reckon you'll always be involved in music?

RAINCOATS: Not necessarily.

ANA: For the moment that's what we like doing.

VICKY: I think what we do is very tied up with the conditions we do it in. The group started at a certain point in time to do with social conditions at the time and obviously when social conditions change, then so does the group, we're not static.

GINA: When we started doing it, Ana and I were both at Art College and we were having a fair amount of problems and it just seemed a way we could go out and do something, some sort of expression.

ANA: Its a bit like an extension of what we were expected to do in Art College, and didn't.

GINA: We didn't fit in with what was going on cos people tended to want to categorise it into film or sculpture or painting and piddling about here and there wasn't acceptable.

ANA: Its very much like the reason we wanted to do art, its the same as wanting to do music

INGRID: I've always wanted to play since I was really small.

GINA: I've always enjoyed singing. I used to annoy my parents by sitting in the back of the car and singing my head off until they all screamed at me to "SHUT-UP"!

INGRID: I remember banging on my tin drum when I was little.

VICKY: So you've been a latent drummer all your life!

INGRID: Yeah, yeah, yeah.

ANA: I used to sing really loudly and my father used to grin and say you've got a beautiful voice and really not mean it at all. Cos I just: WOOAAH!

GINA: On a two hour car journey tempers would fray!

VICKY: Its interesting (to Ingrid) cos you started playing at the same time as Ana and Gina did. The same things prompted a lot of people It was just that final push that brought it out

MC: Punk.

RAINCOATS: Yeah.

GINA: Punk wasn't the final push for me, it was the initial push.

ANA: I liked music a lot before that and I used to

play acoustic guitar & things but I never really thought I'd ever get anywhere. I used to have a friend in Portugal who said "You should go to London and form a group" and I'd think "Oh, she is mad". I never thought of doing it until we actually decided to get the group together.

GINA: We played our first gig after 2 months of rehearsing which was quite strange. Richard had this band and he came up to us and said "do you want to do a gig in 2 months at the Tabernacle" and we said "oh alright then" & once we committed ourselves we just had to do it, which was really good encouragement.

MC: Are there any bands you like at the moment?

VICKY: I listen to Scritti Politti's record a lot these days, I really like it. Its the only thing I've been really enthusiastic about recently.

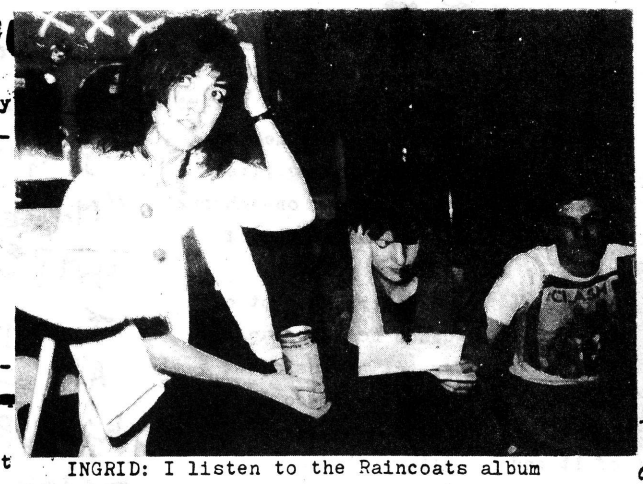
GINA: I like "Metal Box" a lot as well.

INGRID: I listen to the Undertones a lot.

VICKY: Pere Ubu.

GINA: Yeah, Pere Ubu last and last. They're always good.

ANA: I think they're my favourite band.



INGRID: I listen to the Raincoats album more than anything else.

GINA: I like the Raincoats! Captain Beefheart.

ANA: I like Nico a lot.

GINA: And the Velvet Underground, of course.

MC: Would you say you've got any influences?

VICKY: Well, all those ones we just said. They're all a part of the music.

ANA: A bit, yeah.

GINA: You just take influences, or discover things in the most unlikely places. If you look under your nose at music going on around you, you don't need to take things from them cos they're already a part of whats going on. But listening to more diverse music...like, I've got a tape I made of my dad's '78s- there's some really good stuff on there.

INGRID: I think its just a matter of keeping an open mind to all sounds- from whatever you hear on the radio, to some noise you hear on the train.

MC: Have you ever heard of John Cage?

RAINCOATS: Yes.

MC: I wondered what you thought of that kind of thing.

GINA: I think a lot of his ideas are really interesting and he provoked a lot of really interesting things. But as a lot of things, it tends to disappear up its own arse. I

"Your shoes aren't black". "Fuck off, now please." "No." Thunk. Crump. Couple of punches. Gang exits, giggling. "Ununited, I'm alone," thinks the rich curd of cheese now very disillusioned with life & beginning to go off, to ... smell! People brushing past, policeman eyeing him, govt. office men, all eyeing him. Nervy tense, he trys to avoid them, looks at the sky, Argh! Buildings a-swirling, grey & dull, large & oppressive, & mostly claustrophobic. A hand grabbing his arm -- friendly but firmly ⇒

'in his eyes. Nearly screaming - he didn't want to cause a scene, so on he went. "Oi, we don't like the colour of your skin," a gang called out. "Oh, fuck.. away," he snarled feebly. Down to the public latrines for a rest. In the mirror he noticed his pallid, wan, complexion - paler than the other toilet entrants. "That must be why they didn't like me," he remarked to himself about the gang. "Come on, son, no hanging around here for more than 5 mins.," a voice at his shoulder & a grip from a policeman. "Yes sir, sorry sir," & up the stairs he went into the

think a lot of good things came out of it and a lot of bad.

MC: Its a good idea but...

GINA: I think its really good that he did it so long as people don't place too much emphasis on the actual music aspect of it. I had a craze about him a while ago but going back and reading some of the stuff, I was a bit disappointed. I think a lot of the time when you first discover things like that, it knocks your head off and you think "this is great" and then when you actually analyse it after a while you go back and you're a bit dubious.

MC: I think it should be there, but you can't really be too hooked on it.

GINA: I think the initial thing of discovery is really exciting but then it wears a bit thin really.

MC: Do you consider music as an Art form?

GINA: It is the Art form of the present!

VICKY: Art form- not with a capital A.

ANA: Like anything else things are misused and exaggerated and lots of people are very bigheaded about certain things and Art unfortunately was one where that has happened a lot. But I think the music that we do and lots of other people do- I suppose the people that we like- is Art.

GINA: Music's a lot of things. Its a basic human need- a drug. Well it is a drug for me, I really get off on it- I can listen to it all day and all night and I really need it & if its silence a lot of the time, I either sing or I'm humming. Its always going on- theres always that idea of music or rhythm.

MC: I think a lot of bands contain an Art aspect of music, but a lot, like disco stuff, is just not creative at all.

ANA: Well some things are just for pure...

VICKY: AQral wallpaper.

GINA: I'm sure in time though, there'll be a few disco records which stand out amongst the others.

VICKY: Music's entertainment as well. When it becomes pure entertainment, it loses a lot of its potential for permanence.

MC: I might as well ask if you intended to come together as girls.

RAINCOATS: Yes.

GINA: This time we did. After me, Ana, Vicky and Palmolive got together it all seemed to work really well and we definately made a conscious decision that we wanted a female drummer.

MC: I suppose you can work better that way really.

VICKY: Yeah, it is for

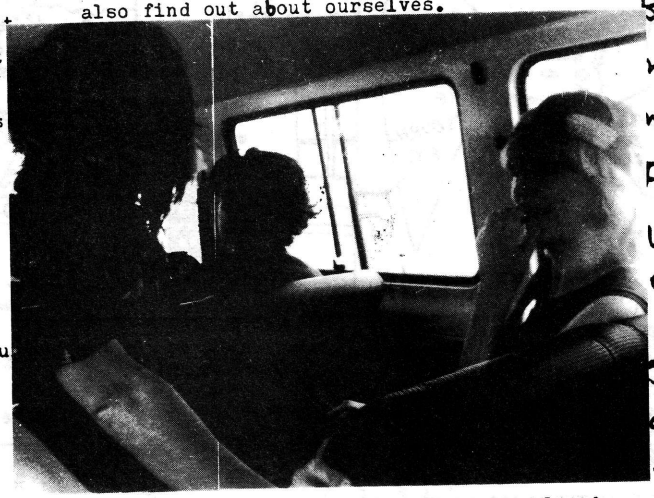
"Hello, you again. We can't escape you," the soldier-man. "Made up your mind," yet? "Meet some of my friends." All gathering around him. Placid, manly rifles at their side. Friendly, broad grins. Rifles - long, lean, comanding respect. our brave boys, defending, attacking. A quick trick on the trigger & someone would die - & yet these are respected rifles - men in fashionable khaki. "Come on, join," a thousand voices, a thousand hands. "NO!! NO!! NO!!" the cheese, running falling, lying there breathing heavily =>

blundered on in lower spirets than when he had started his walk. Turned into a Wimpy - bought a tough but soggy roll with a thin layer of cerealised meat for £1 and a Cokey can. He read the ingredients: Carbon Dioxide, Fruit Acid, Preservative, Colouring, Monosodium Glutamate; & took a bite of the aforementioned hamburger bun. "Oh, Fuck this," & pushed away the plate. Stumbled up & out of the door, the polypropelene chairs screeching on the shiny, mopped floor tiles. Bedaggled & bedazed, he entered the street. He heard the cars, the people, the tall grey buildings, the dust in his nose, swirling

n.

reasons like that really.
ANA: The music is probably different as well in that sense- its a good feel to explore and see what women together can do- musically thats new.
GINA: Yeah. If there's a man in the group, the good things tend to be attributed to the man.
VICKY: We are attenuous. Its obvious that its us creating what we're creating and that presents a strong image to the public of women doing something, which I think is a good thing.
INGRID: I think also a lot of girls find it easier to break away from tradition cos they havn't got all the hangups that men have about it.
MC: Do you think there's a female sound then?
INGRID: Its not just to do with girls, its to do with personality.
GINA: Also to do with trying to get away from the traditional sou of rock music cos the tradition is very male.
ANA: There is probably some tradition in the music because we've listened mostly to mens music.
VICKY: Of course, you can't escape it.

ANA: But the fact that we're all women in the band, we've maybe got it a bit further than if we had men in the band, which doesnt mean to say mixed bands don't produce good things, but I think its good that this has happened with us and with several other bands, to see really what the whole thing is and maybe create another tradition and also find out about ourselves.



ANA GINA

"Oo-er! Poor dear, probably on drugs or something, you know this modern generation," curly hair, skirt, raincoat, stockings, woman. Plenty of voices. Heavy breathing No time to justify. Why should he justify? No, can't relax, the society will grip too tight around his throat, die a nobody. Breathings, more & more. White coats, men. Antiseptic. A bed. People walking dumbly eating 3 square meals a day. Sitting giggling at a piece of floor. One of them. Euthanasia for them - it should be a freedom for all.

A rich curd cheese went for a walk one day & met a friendly soldier in the street: "Want to join the army," said the soldier, "We've got 5 million tanks now," he beamed happily, as a proud parent. He extended a warm hand, one which had the bloodstains of 1,000 minions on it. "We'll make you a true man." The curd cheese was confused, frustrated - this last phrase touched his sense of sex. He

pointless, shit-padding!

Klingelte, the clown

by sammy spunk

Who says: I can't draw but it never mide. Klingelte the character, means a lot to me. He lives in the toy cupboard with his friends to whom he is somewhat a mysterious character

A note on the character, The Man. To appreciate him fully, when reading what he says, you should take into account that he talks in an old-man's satisfied voice. Eg. the phrase "buttered scones" would be said with self-satisfaction & tranquility. The S's would be pronounced with a shush, shush sound.

ONE DAY, AS KLINGELTE PREPARES TO GO OFF TO THE CABARET, WHERE HE HANGS OUT, HE ASKS THE OTHERS, WHO ARE SETTLING DOWN TO WATCH TV, TO COME ALONG — SO WITH A FAIR AMOUNT of APPREHENSION THEY GO —

COME ON THEN, HURRY UP DOLLY TEDDY, ETC.
OK. WE'RE COMING— SOLDIER'S JUST GETTING ...
A TANGERINE FOR THE JOURNEY.
So they make their way through the streets...
MEAT
GOSH! ISN'T THIS EXCITING!

They arrive...
GOOD EVENING MY CHILLYCHERUBS
GET SETTLED FOR A NICE, DECADENT EVENING
DECADENT, HE NEVER SAID IT WAS GONNA BE DECADENT
HERE'S YOUR USUAL, KLINGELTE, RASPBERRY RUNNY VOMIT COCKTAILS. AND SOME SNOT SYRUP CAKES JUST FOR YOUR FRIENDS

FIRST ON... IT & the Gins, replacements for Mental & the Children, who just died.
SYRUP OF FIGS, walking down the street, SYRUP OF FIGS, where I meet, WOOAH SYRUP OF FIGS— AND CHEESECAKE
YES, THEY'RE THE ONES
NEXT ACT— THE MAN— an old man reading poems backed by a piano
...PARTAKE THE CRYSTAL GOBLET, SWEETHEART. SO SAYING, THEY ATE BROTH, HUNKS OF MEAT, & DRIED APRICOTS.
THIS IS GREAT, KLINGELTE, I'm GLAD WE CAME
COME ON, KLINGELTE, I'VE HAD ENOUGH, LETS GO
WHISPERS... LET'S GO UPSTAIRS, MON
THEY'RE GOING, QUICK GET THE OTHERS

NOW FOR MY LATEST POEM: — BUTTERED SCONES, CHOCOLATE CAKE, FUDGE DANDIES, FONDANT ICIES, CHOCOLATE MERINGUE, TOASTED TEA CAKES, HOT BUTTERED TOAST, JELLIES & JAMS, MADELEINES, TOFFEE TOPPED PEACHES, HONEYED SIMNELS ...
OH, ALL RIGHT
PUT OUTSIDE...
COME WITH US
OH MY GOD, OH MY FUCKING GO... ARSE
TOASTED CHEESLES
CABARET
WHAT HAS HAPPENED? WHAT DO THE GANGSTERS WANT WITH KLINGELTE & the GANG? IS KLINGELTE WORKING FOR THEM? ARE THE CABARET ARTISTS IN ON IT? WHO CARES? IS THIS A WASTE OF VALUBLE SPACE? Is,

A COUNTRY WITH A POPULATION OF SEVEN MILLION. THERE ARE NOW 2 MILLION, DEAD OR MISSING.

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